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# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

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## Our Competitions.



HE Prize of Two Guineas, offered for the best Choral March, has been awarded to

Mr. CHARLES DARNTON,  
Rudal Crescent,  
Hampstead, N.W.

\*\*\*\*

### OUR NEXT COMPETITION.

We offer a prize of Three Guineas for the best Part Song.

The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before April 30th. The words must not be copyright.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MSS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

\*\*\*\*

We regret that the efforts made by the Choral Festivals Committee to induce the various railway companies to return to the terms for singers attending the Crystal Palace Festivals, have failed. A very strong case was made out, which the companies were unable to refute. Still, their determination is that singers must pay full excursion

fare the same as anyone else. We fear this decision will very seriously affect several organisations which for years have been doing most useful work. It is hard to have such work threatened, and we extend our sympathy to all these societies.

\*\*\*\*

The Nonconformist Choir Union will undoubtedly suffer by this decision, though perhaps not to such an extent as some other societies. We would urge the singers, even at some sacrifice, to support the Union, and determine to attend at the Crystal Palace on June 15th. It has been suggested that to lighten the burden, singers might pay a small sum weekly to a treasurer towards the railway fare. These small payments would not be felt, and by June they would amount to a large proportion of the fare.

\*\*\*\*

Another suggestion is that every choir should give a concert, and thus raise funds to meet the increase on the railway fares; congregations would—or ought to—attend such a concert in large numbers, and thus encourage those who so willingly give their services to the Church.

\*\*\*\*

The *Salford P.S.A. Leader* gives an excellent portrait of Mr. J. H. Brazendale, the musical director of the Salford P.S.A. Mr. Brazendale was formerly well known in Wesleyan musical circles in London as an earnest and capable musician. He was on the Executive of the N.C.U.

\*\*\*\*

The North-West London Baptist Choir Union, recently formed, is holding its first festival on April 19th, in Brondesbury Church. Eight choirs are taking part, the special music chosen being Men-

delssohn's "O come, let us worship," Goss's anthem, "I will magnify Thee," and "The heavens are telling." The hymns and other music is taken from the new Baptist Hymnal, and includes Sullivan's

setting of "Lead, kindly light." The organist for the occasion is Mr. J. Spink, of Brondesbury, and the conductor Mr. Herbert Williams, L.R.C.M., F.R.C.O., of Westbourne Park.

## Passing Notes.

### SENTIMENT IN HYMNS.



CRY has been raised in some quarters that our hymns are becoming too much "sentimentalised," and the compilers of "Hymns, Ancient and Modern" are cautioned against allowing anything of the kind to appear in their forthcoming new edition. The matter is one of some difficulty, but I have my own views regarding it. Whatever in the way of a hymn is helpful to the human soul in its religious aspirations, I would certainly have hesitation in excluding from any popular collection. It is all very well to talk about elevating the tastes of the people, but you may elevate their tastes to such a height that you drive out the feeling of religious emotion altogether. I had myself a curious experience lately. We had just introduced the new "Church Hymnary," and had sung "Tell me the old, old story," as we felt obliged to do, to the new tune. Next day a poor working man called at my house and wished to see me. "Oh, Mr. Hadden," he said, "that was not 'The old, old story' at all which you gave us yesterday. Can't you give us the old tune again?" And then he proceeded to tell me of how a dear one, now dead, had loved it, and had made it ever sacred to him. What is to be said in such a case? As a musician I know that the new tune is preferable to the old. But then I know also that the people love the old tune better than they can ever love the new one, and perhaps they are right in feeling annoyed at being robbed of their favourite. So with what is called the sentimental in hymns. Sentiment must always count for a great deal in this world. Take it out of our lives, and what a poor remnant we should have! In this matter of hymns there must be mutual concessions. Personally, I object to sing in Faber's well-known hymn that "'tis weary waiting here," because, like the Scots farmer, I don't find it at all weary (except when I am bilious and the wind is in the east), and it isn't a healthy feeling to find it weary. But I have known people, valetudinarians, who were really anxious to go hence and be at rest, and why should they be debarred from singing "O Paradise, O Paradise," because I am not a valetudinarian? A minister said to me the other day that he always objected to give out "O for a closer walk with God," because it was the expression of an experience personal to Cowper himself. But might not the experience be common to others to-day? It is impossible to lay down any hard and fast rule in such things; and I believe our Hymnals are just as good as they may

be made, consistent with the varying moods and experiences of frail humanity.

### THE METRICAL PSALMS.

Readers who belong to the Presbyterian Churches should see an interesting little book which has just been published by Mr. Robert Rule on "The Place of the Psalms in Public Worship." Mr. Rule deals at some length with two points upon which I have myself often insisted: first, that the Scottish metrical version of the Psalms is, as a whole, so deplorably bad as to be quite unsuited for use in the churches; and, second, that not more than a third of the whole Psalter in even the best version we can command is fitted for singing by a miscellaneous body of worshippers. What, for example, is the use of including the psalm about Aaron's beard? Has it ever been sung in the memory of man? Mr. Rule quotes largely from the Scottish version to show how poetically poor it is. He might have saved his space, for everybody knows it. Here is one of his specimens:

A man was famous, and was had  
In estimation,  
According as he lifted up  
His axe thick trees upon.

That has been applied to the late Mr. Gladstone, and it is bad enough, in all conscience, even for a Home Ruler. It is certainly not modern rhyme, whatever else it may be. Look, again, at Rouse's version of the Hundredth Psalm—not the long metre, but the common metre version. In the opening line the rhythm is spoiled by the word "unto" being accented on the second syllable. Another false accent occurs in the same verse, on the "with" of the fourth line. To obviate the necessity of having three false accents in one verse, Rouse adopts an inversion; but "him before" is not good English. Neither is "us made" in the second line of the next verse. In the third stanza "enter" is wrongly accented, and the second and fourth lines have each a syllable too much. These defects, and many others besides, run through the entire version, making it to anyone who knows what poetry should really be a mere piece of grotesque doggerel. Mr. Rule's plea is for an entirely new version, but such a version will never be adopted by the churches. The churches, in fact, do not want the metrical psalm—unless indeed, it is cast in a considerable variety of metres, which would make the tunes less monotonous. In the leading Scottish cities the hymn has already almost entirely ousted the psalm, so that in a service with five singings it is, as a



rule, only once represented. And this is quite enough. Choirs do not like metrical psalms, and the people like them only because of old associations.

#### SHOULD COMPOSERS CONDUCT THEIR WORKS?

Going through an accumulation of manuscript papers the other day, I found an interesting note which Mr. S. Coleridge-Taylor appears to have sent me some two or three years back, on the question of whether or not it is desirable that composers should be present at the first public performances of their works. The question may be limited to the inquiry whether it is desirable that a composer should *conduct* the first performance of his work. That his presence adds interest to the performance must, of course, be admitted. But this is **not** the point: it is the artistic side of the question which ought alone to concern us. Mr. Coleridge-Taylor's view is somewhat novel, but, being himself a composer, he is well entitled to express it. "Every notable composer," he says, "must be considered as being a mysterious agent, through whose instrumentality some peculiar and distinctive vein of sentiment and imagination is brought before us. May it not, therefore, be maintained that whenever such an agent places himself upon a pedestal to conduct his own composition, much of that beautiful feeling of mystery is destroyed?" On this point I will only

remark that there is no mystery about anybody who has done anything nowadays. We even know what the composer eats and drinks, when he rises in the morning, the size of his boots, and what his pet diversions are; so that when he comes before us, baton in hand, we seem to be as familiar with him as we are with the tax-collector and the muffin-man. But Mr. Coleridge-Taylor has other objections. He declares that when you see the composer **conduct his own work** you "cannot avoid thinking of him as sitting at a writing-desk." If you hear the work in his absence you listen to it for its own sake alone. But with the composer present, "how many of us can help wondering how it was accomplished, or how long it took to complete." On these points everyone must speak for himself. For my own part, I have never felt it necessary to indulge in the speculations to which Mr. Coleridge-Taylor refers. On the other hand, I have always assumed that the composer would know better how his work should be rendered than the average professional conductor could possibly know, and have accordingly congratulated myself on the advantage of having him present to direct his forces personally. But I may be mistaken. Perhaps I should have been thinking of how many cigars went to the writing of the score, instead of listening to the music "for its own sake alone."

J. CUTHBERT HADDEN.

### Galashiels United Free Church Choir Festival.

FIVE choirs of the United Free Church combined to give a grand concert in the Volunteer Hall on the 15th ult., the chorus and orchestra numbering 120 performers. The programme included "And the glory" (Handel), "Then round about the Starry Throne" (Handel), "Sing unto God" (Handel), "I will give thanks" (Mozart), "Hallelujah" (Beethoven), "Strike the Lyre" (Cooke), "The Bells of St. Michael's Tower" (Stewart), "The Cloud-Capt Towers" (Stevens), and "Hail to the Chief" (Bishop). All these choral pieces were given with much precision and attention to expression,

thanks largely to the able conductorship of Mr. Fred Diggle, A.R.C.O. The accompaniments were played very efficiently by a small orchestra, led by Mr. A. Strachan.

The soloists were Miss Margaret Porteous and Mr. John Johnstone, both of Edinburgh, and Mr. Percy Sutcliffe, of Rochdale. They were all well received, several of their songs being loudly encored. Mr. J. H. Crossland presided at the organ, and Mr. J. A. Bairstow, A.R.C.O., at the piano.

As this newly-formed Choir Union has made such an excellent start, we hope the good work will go on and meet with much prosperity.

### Folkestone Nonconformist Choir Union.

THE annual concert was given by the above Union in the Town Hall on Feb. 27th, when a crowded and appreciative audience enjoyed an interesting programme. Besides the Folkestone contingent, a few singers from Dover and Hythe gave their assistance. The choral items were all taken from last year's Crystal Palace book, and included "Arm, Soldiers of the Lord," "O Sing to the Lord," "Who is this so weak and helpless?" "Three Fishers went Sailing," "Blow, blow, thou winter wind," and "The Song of Peace." These were sung with much precision, and reflected great credit on the choir.

Miss Kate Cherry and Mr. Alexander Tucker were the soloists. The former in "So Robin Sang," and the latter in "Long Ago in Alcala," were heard to

the greatest advantage. Their duet "Excelsior" was also a favourite item, and had to be repeated. Mr. Tucker, on each appearance, was heartily applauded.

The orchestra of thirty performers was composed of ladies and gentlemen in the town (leader, Mr. R. A. Stace), the "wind" being supplied by the 7th Dragoon Guards Band. The orchestral pieces were Overtures to "Poet and Peasant" (Suppé), *L'Italiana* (Rossini), "Judex" (Gounod), and "Abraham March" (Molique).

Mrs. Walton presided at the piano, and accompanied with her usual ability. Mr. E. Minshall conducted. Mr. F. W. Pope, the Hon. Sec., carried out the business arrangements.

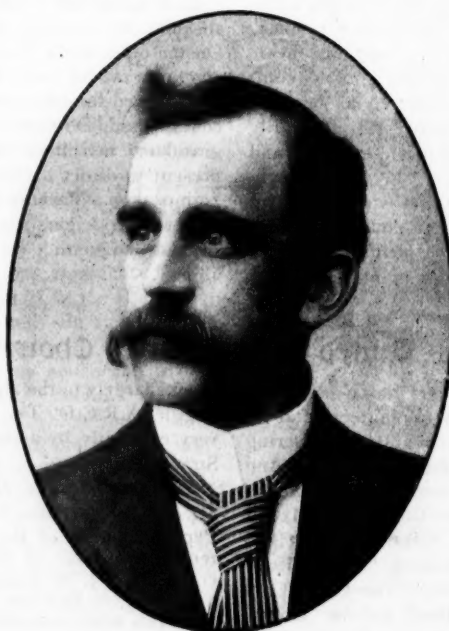
## Music at the Wesleyan Church, St. Albans.

**I**T is no very easy matter to create much Free Church enthusiasm in small cathedral cities. This is the reason why the plucky and progressive spirit shown by the Wesleyans of this ancient and picturesque town during the past few years should receive the praise and commendation which is undoubtedly due.

Methodism is of long standing in St. Albans, and dates back to the time when the work was chiefly carried on in the lanes and houses of the people. The first building was in St. Peter's Street; from there a removal was made to Dagnall Street, where splendid work was accomplished by many well-known Methodists, prominent amongst them being the Rev. A. E. Gregory, whose memory as pastor is deeply cherished. But it was reserved to the Rev. Joseph Jackson to invite the people to a great effort when he launched a scheme for building a fine new church which fairly staggered some of the most ardent supporters of the cause. Nothing daunted, however, he pressed on, and within two years the present handsome building in the Marlborough Road was erected and opened for public worship. That took place in June, 1898. Our picture

gives some idea of the church's exterior, which is quite an ornament to the town. Inside, the spacious building is altogether well adapted for the 800 to 1,000 persons who usually attend the Sunday evening services. The Canadian wood used for the pews very much resembles oak, which, with the black iron gas pendants, gives the church a modern aspect of solidity and refinement quite pleasing to the artistic eye. Musical accommodation has been duly considered, a roomy choir gallery being provided in a large recess, fronted by the preacher's rostrum, and backed up by the fine, powerful organ, built by H. Wedlake, and containing about thirty stops. This gallery is on a level midway between the floor of the church and the large galleries which surround the building. Thus the choristers are in an effective position to lead the service of praise. For the last twenty years Nonconformists in St. Albans have been pretty well

alive in their appreciation of the musical art as a necessary part of their public worship, and the Wesleyans may certainly claim to have taken a good share in developing the tastes of the people in this respect. The Rev. A. E. Gregory appears to have been very keen in giving his congregations the brightest and best music he could secure, but in the new building, inaugurated by the Rev. Joseph Jackson, the rapid development of the popular love for good music, and the standard of excellence attained by the choir, have been most marked, and give abundant promise for the future well-being of the church.



MR. GEORGE ROSE.

Some idea of Mr. Jackson's worth may be gathered from the fact that he has recently been removed to Liverpool to carry on the great work established by the late Rev. Chas. Garrett. A worthy successor has, however, been found in the Rev. John Aldred, whose ministrations are much appreciated. Like his predecessors, he, too, has a fondness for plenty of good music, and is not slow in giving all the encouragement in his power to this end.

In such a musical church it will readily be imagined that there has been a great moving spirit at the head of affairs during these past years. Such has undoubtedly been present in the person of Mr.

George Rose, whose portrait we give. Mr. Rose has been connected with the church all his life: first in the Sunday-school as a scholar, then as player of the harmonium, and afterwards as organist (at thirteen years of age), which honorary post he has held for twenty-seven years. His association with the church has been a very happy one. In 1877 he was presented with a watch, and in 1885, on the occasion of his marriage, with a handsome clock. Mr. Rose is fortunate in having such a musical wife, an excellent contralto, who studied three or four years at the Royal Academy of Music. Her services in the choir are of great assistance, and her well-rendered solos are much appreciated from time to time. A brother, Mr. W. Rose, is also a prominent and useful member of the choir. Associated in the conduct of the choir during the past three or four years has been Mr. F. Whatmoor, Mus. Bac. Cantab (organist of St. Peter's Episcopal

Church), whose work as choir trainer is much appreciated by Mr. Rose and his friends. The choristers number about thirty voices, whilst for special occasions a number of volunteers are ready to be commandeered by "Captain" Rose.

Good congregational singing has always been the chief aim in Mr. Rose's work, yet he has ever been deeply alive to the usefulness of introducing some of the best anthems to be sung by the choir alone. Nor is his good work confined to Sunday services, for by establishing a series of monthly "Pleasant Evenings for the People" he has made a good musical reputation in the neighbourhood. These bright and attractive musical evenings have become quite a feature of the church work, and invariably attract a congregation of close upon a thousand persons. We have before us a large number of programmes of excellent music performed in the church during late years by the choir, in conjunction with many well-known professional vocalists who have frequently assisted Mr. Rose. Such musical services on week nights are to be highly commended in every way, and should be looked upon by all churches as an essential part of their work, especially now musical culture is advancing so rapidly in young life. The friends at St. Albans speak with considerable enthusiasm of the good effect of these services both for their own worth and the effect they have in increasing the Sunday congregations.

It was our privilege to attend the services on Sunday, March 10th, on the occasion of the Annual Choir Festival. This has become quite a popular institution in the Free Church life of St. Albans. It is always well advertised beforehand, both by means of attractive posters, and also by the neatly-designed programmes of music and order of service, which are very freely distributed in the town the week beforehand.

Musical expectations run high on these occasions, and this year Mr. Rose appears to have outdone all previous efforts, both in the excellence of the musical fare and in the increased efficiency of the work done by his musical forces. The church is not famed for its morning congregations; nevertheless, a goodly number assembled on this bright and particular day when brilliant spring sunshine made "music" in all hearts. Those who turned out—or, rather, turned in—to the service must have been well rewarded in listening to the capital discourse on praise-worship, so eloquently preached by the superintendent minister, the Rev. John Aldred. Taking for his text "I will sing unto the Lord while I have any being," he put forward some powerful pleas for recognising the power of music in the service of the church. The sermon was well delivered, and was, no doubt, much appreciated by Mr. Rose and his fellow-workers, who, doubtless, were gladdened to have their work so cordially recognised by their minister.

Several well-known hymns, taken from "Wesley's" and the "General Hymnary," were most heartily sung by choir and congregation. No "aristocratic, nervous, kid-gloved singing" was in

evidence. On the contrary, the people came with the idea of swelling the strain of praise to their utmost; consequently there was a good round body of tone, coupled with some Wesleyan unction and earnestness, which went a long way to inspire the best of religious feeling and create the right atmosphere for true worship. The anthem, "Thou shalt show me the path of life" (J. T. Field), gave us some idea of the good capabilities of the choir. But it was in the afternoon "Service of Praise" that they shone to greater advantage, for at this service Mr. Whatmoor was able to be present, and under his *bâton* they sang with perhaps greater vigour and resourcefulness. This was most marked in Handel's chorus, "We will never bow down," which was rendered in a way that gave evidence of careful training. The parts seemed well balanced, and the prompt attack of each section was distinctly creditable to a choir composed entirely of voluntary members. As a fair sample of one of Mr. Rose's musical services, we append the full pro-



WESLEYAN CHURCH, ST. ALBANS.

gramme of this service:—Hymn, "Come, let us join our cheerful songs"; prayer; anthem, "Arise, O Lord" (A. Berridge); organ solo, "Postlude" (Whatmoor), Mr. F. Whatmoor; solo, "I will sing of Thy great mercies" ("St. Paul"), (Mendelssohn), Miss Jago; solo, "Behold I stand at the door" (W. H. Jude), Mr. Alexander Tucker; anthem, "Through the day Thy love has spared us" (Rev. L. J. T. Darwall); organ solo, "Offertoire" (Batiste), Mr. F. Whatmoor; solo, "The heavenly song" (Hamilton Gray), Miss Jago; quartette, "O come ev'ry one that thirsteth" (Mendelssohn), Miss Powell, Mrs. G. Rose, Mr. W. Rose, and Mr. J. Avery; solo, "I was wandering and weary" (A. H. Brown), Mr. Alexander Tucker; offertory; chorus, "We never will bow down" (Handel); hymn, "Lord, dismiss us with Thy blessing"; Benediction.

Mr. Whatmoor's organ solos were brilliantly executed. Miss Jago sang with much acceptance, and Mr. Alexander Tucker's "sermon solos" appeared to create an intense impression. Mr. Tucker also sang, "O God, have mercy" ("St. Paul") at the morning service, and again in the evening, "Within the Fold" (by Josiah Booth) and "When the day closes" (Lovett King).

The choir sang "The Hallelujah Chorus" in a very telling manner at the evening service. It was noticeable, however, that the congregation did not stand, as is customary.

The church was packed at the evening service, and the galleries appeared to be crowded with young people, which was a very healthy sign. Throughout the service the congregational singing was most inspiring, the result in a large measure of the skill exhibited by Mr. Rose at the organ. At each service he played with great precision and good taste. His intelligent reading of the sentiment of the hymns was in all respects admirable. In the solos his accompaniments were judicious

and helpful to the singers, in fact, his work altogether is most commendable and deserving of the highest praise. When a gentleman gives so much of his spare time gratuitously and so willingly for so long a period to his church it is a matter not to be lightly passed over, hence we cordially congratulate Mr. Rose on the good work he has so earnestly accomplished. He is yet young, and we trust will be spared many a long year to keep music flourishing in the church he loves so well. We feel sure the whole community must gratefully appreciate such clever, painstaking, and faithful services, and none the less because an exemplary modesty plays so important a part in Mr. Rose's character.

## The History of the Organ Recital.

BY ORLANDO A. MANSFIELD, Mus. Doc., Trinity University, Toronto; F.R.C.O.; L. Mus. L.C.M.; L. Mus. T.C.L.

*Author of "The Student's Harmony," etc., etc.*

(Concluded.)



HOUGH strange news to some people, to the readers of this journal it should be nothing more than an historical commonplace for us to claim for a Nonconformist organist and for a Nonconformist place of worship, respectively, the honour of being the first to publicly perform and the first to afford the public an opportunity of hearing the organ music of Bach in this country. The organist in this case was Benjamin Jacob (1778-1829), a pupil of Shrubsole (the composer of "Miles Lane"), and the building was Surrey Chapel of the olden time, to which Jacob was invited as organist by the Rev. Rowland Hill, in December, 1794, retaining his appointment until May, 1825. During the years 1808-9, Jacob gave a series of organ recitals in connection with Samuel Wesley—the son of Charles Wesley, the hymn writer, and the father of Sebastian Wesley, the celebrated organist and composer. Again, from 1811 to 1814, Jacob gave other organ recitals in which he had the assistance of Dr. Crotch. These performances were so fully described in Mr. Edwards's able article in this journal in the months of April and May, 1890, that we can only briefly allude to them here. In the recitals with Wesley, Jacob played alternately with that musician, but in the recitals with Crotch he also enjoyed the assistance of Salomon (through whose agency Haydn visited this country and produced some of his finest symphonies). the illustrious German violinist performing some of the violin sonatas of Bach, Jacob accompanying on the organ. The performances began at eleven o'clock, and lasted from three to four hours, the audience numbering about 3,000. Jacob caused programmes to be printed, the admission was by invitation tickets, and there was no collection. The organ used was an old GG instrument, by Elliott, a very fine one for its day, containing

two manuals and one octave of pedals. In addition to the Bach works above-mentioned, the programmes included selections from the 48 Preludes and Fugues, the St. Anne's Fugue, a number of Handelian arrangements, organ duets, etc. On the Surrey Chapel organ the organ works of Bach could not well be played as written; indeed, it is doubtful whether any English organists of that day could play them at all. Wesley's conception of an independent pedal part must have been rather elementary, for, in one of his published letters to Jacob, he says, speaking of Bach's Trios, "He (Bach) played the Bass *wholly* upon the Pedals. There are Allegro movements among them, and occasionally very brisk notes in the Bass Part, whence it appears that he was alike dexterous both with hands and feet."

The celebrated Thomas Adams (1785-1858), organist of St. George's, Camberwell, was often in great request for exhibiting the power and quality of new organs at the factories. "On such occasions," says one of his biographers, "the factories were crowded by professors and amateurs anxious of witnessing the performances, and Adams played from ten to twelve pieces of the most varied kind, including two or three extemporaneous effusions, not only with great effect, but often with remarkable exhibition of contrapuntal skill, and in a manner which enraptured his hearers." At Leeds, in January, 1838, Adams was described in a local paper as having performed "on Monday last on our new organ in Oxford Place Wesleyan Chapel at twelve o'clock, to a *highly respectable* audience (the italics are ours) composed of all classes—Churchmen, Dissenters, Methodists, Roman Catholics, and Quakers. He gave us the Overture to *Zauberflöte*, the Harmonious Blacksmith, Rule Britannia, etc." In November, 1829, a recital arranged by Adams, the elder Cooper, and the elder Wesley, at St. Sepulchre's Church, Holborn Viaduct, was forbid-

"Festival" Anthems, No. 21.

Inscribed, by permission, to DR. E. H. TURPIN, F.R.C.O.

# ABIDE WITH ME.

## Anthem.

COMPOSED BY

J. A. MEALE, A.R.C.O.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.; Tonic Sol-fa, 1d.

TREBLE. *Andante.* *p* *cres.*  
A - bide with me: fast falls the e-ven -

ALTO. *p* *cres.*  
A - bide with me: fast falls the e-ven -

TENOR. *p* *cres.*  
A - bide with me: fast falls the e-ven -

BASS. *p* *cres.*  
A - bide with me: fast falls the e-ven -

ORGAN. *Andante.* *mf* *p* *cres.*  
A - bide with me: fast falls the e-ven -

- - tide; The dark-ness deep - ens; Lord, with me a - bide..... When o - ther

- - tide; The dark-ness deep - ens; Lord, with me a - bide. When o - ther

- - tide; The dark-ness deep - ens; Lord, with me a - bide..... When o - ther

- - - tide; The dark-ness deep - ens; Lord, with me a - bide. When o - ther

*dim.*

# ABIDE WITH ME.

*cres.* *mf* *p*

help - ers fail, and com-forts flee, Help of the help-less, Lord, a - bide with

*cres.* *mf* *p*

help - ers fail, and com-forts flee, Help of the help-less, Lord, a - bide with

*cres.* *mf* *p*

help - ers fail, and com-forts flee, Help of the help-less, Lord, a - bide with

*cres.* *mf* *p*

help - ers fail, and com-forts flee, Help of the help-less, Lord, a - bide with

*Piu mosso.*

me. Swift to its close ebbs out life's lit - tle day,

*Piu mosso.*

me. Swift to its close ebbs out life's lit - tle day,

*Piu mosso.*

me. Swift to its close ebbs out life's lit - tle day,

*Piu mosso.*

me. *p Sw. Gamba.*

Earth's joys grow dim, its glo - ries pass a - way;

Earth's joys grow dim, its glo - ries pass a - way;

Earth's joys grow dim, its glo - ries pass a - way;

Earth's joys grow dim, its glo - ries pass a - way;

*Ped.*

# ABIDE WITH ME.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system includes the vocal parts and a grand piano (Gt. Org.) accompaniment. The second system continues the vocal parts and piano accompaniment. The third system concludes the piece with a piano (p) dynamic marking. The lyrics are: "Change and de - cay in all a - round I see, Change and de - cay in all a - round I see, I see, Change and de - cay in all a - round I see, in all a - round I see, Change and de - cay in all a - round I see, I see, Change and de - cay in all a - round I see; O Thou, who chang - est not, a - bide with me." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The grand piano (Gt. Org.) part is marked with a mezzo-forte (mf) dynamic. The piano (p) part is marked with a piano (p) dynamic. The score is printed on a single page with a page number (3) at the bottom.

*mf*  
Change and de - cay

*mf*  
Change and de - cay

*mf*  
Change and de - cay in all a - round I

*Gt. Org. mf*

*mf*  
in all a - round I see, Change and de - cay in

*mf*  
in all a - round I see, I see, Change and de - cay in

*mf*  
all a - round I see, in all a - round I see, Change and de - cay in

*mf*  
see, in all a - round I see, I see, Change and de - cay in

*p*  
all a - round I see; O Thou, who chang - est not, a - bide with me.

*p*  
all a - round I see; O Thou,..... who chang - est not, a - bide with me.

*p*  
all a - round I see; O Thou, who chang - est not, a - bide with me.

*p*  
all a - round I see; O Thou, who chang - est not, a - bide with me.

*Pod.*

# ABIDE WITH ME.

TENOR SOLO. *Andantino.*

I need Thy pres - ence

*Sw. Soft 8.*

ev - ry passing hour ; What but Thy grace can foil the tempter's power ? Who like Thy -

- self my Guide and Stay can be ? Thro' cloud and sun - shine, Lord, a-bide with me.

*cres.*  
I need Thy pres - ence ev - ry passing hour ; What but Thy grace can foil the

*cres.*  
I need Thy pres - ence ev - ry passing hour ; What but Thy grace can foil the

*cres.*  
I need Thy pres - ence ev - ry passing hour ; What but Thy grace can foil the

*cres.*  
I need Thy pres - ence ev - ry passing hour ; What but Thy grace can foil the

# ABIDE WITH ME.

power? Who like Thy - self my Guide and Stay can be? Thro' cloud and  
 tempt-er's power? Who like Thy - self my Guide and Stay can be? Thro' cloud and  
 tempt-er's power? Who like Thy - self my Guide and Stay can be? Thro' cloud and  
 tempt-er's power? Who like Thy - self my Guide and Stay can be? Thro' cloud and

*dim.*

sun-shine, Lord, a - bide with me.  
 sun-shine, Lord, a - bide with me.  
 sun-shine, Lord, a - bide with me.  
 sunshine, Lord, a - bide with me.

*Maestoso.*

## BASS SOLO OR CHORUS.

*mf* I fear no foe, with Thee at hand to bless; Ills have no

# ABIDE WITH ME.

*cres. e accel.*

weight, and tears no bit - ter - ness: Where is death's sting?

*cres. e accel.*

*Ped. Sustain bass.*

*f. V*

Where is death's sting? Where, grave, thy vic - to - ry? Where, grave, thy

*Tempo marcato.*

vic - to - ry? I tri - umph still, if Thou a - bide with me; I tri - umph

*tempo.*

*p*

**TREBLE SOLO.**  
*Andante religioso.*

still, if Thou a - bide with me. Re - veal Thy - self be - fore my clos - ing

*cres.*

eyes, Shine thro' the gloom and point me to the skies;

*Gl.*

# ABIDE WITH ME.

*Allegro. mf cres.*

Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me ;

*mf cres.* *ff* *pp* *cres.*

Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me ;

*mf cres.* *ff* *pp* *cres.*

Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me ;

*mf cres.* *ff* *pp* *cres.*

Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me ;

*mf cres.* *ff* *pp* *cres.*

*Allegro. mf cres.* *pp* *cres.*

*f* *cres.* *Slower. dim.*

me ; Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me.

*f* *cres.* *dim.*

me ; Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me.

*f* *cres.* *dim.*

me ; Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me.

*f* *cres.* *dim.*

me ; Heaven's morning breaks, and earth's dark shadows flee ; In life, in death, O Lord, a-bide with me.

*f* *cres.* *dim.*

death, O Lord, a-bide with me. A - men.

*pp* *p* *pp* *pp*

death, O Lord, a-bide with me. A - men.

*pp* *p* *pp* *pp*

death, O Lord, a-bide with me. A - men.

*pp* *p* *pp* *pp*

death, O Lord, a-bide with me. A - men.

*pp* *p* *pp* *pp*

*pp* *cres.* *mf* *dim.* *p* *pp*

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
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den by the Bishop of London, presumably because a charge for admission was proposed. Again, in 1846, Samuel Sebastian Wesley was compelled by the then Bishop of Exeter to omit a piece from a programme drawn up by Wesley for performance at the opening of a new organ in a Tavistock church. Mr. F. G. Edwards thinks that the offending piece must have been Spohr's Overture to *Jessonda*, and that at future occasions Wesley announced it as an "Instrumental Piece" by Spohr.

Of notable recitals upon modern organs, or in the modern style of organ playing, we give the first place to a lady, Miss Stirling (1819-1895), who, at the age of eighteen, performed Bach selections at St. Katherine's, Regent's Park, "with a degree of precision and mastery," said the *Musical World* of that time, "which may almost be said to be unrivalled."

On both the second and third of his four visits to this country Mendelssohn made some important contributions to the history of the organ recital. At Christ Church, Newgate Street, on the morning of Tuesday, September 12th, 1837, he played "six extempore fantasias" in addition to Bach's A minor Prelude and Fugue. Again, on September 30th, 1840, he played at St. Peter's, Cornhill, several of his own compositions, together with a number of Bach's organ works, *inter alia* the great Passacaglia in C minor. All his performances excited intense admiration amongst the English musicians who heard them, and from the fact of his being the first Continental organist of the modern school who had publicly performed in this country, his playing was watched with the greatest possible interest and curiosity.

Although accustomed to think of Dr. Gauntlett as a composer of hymn tunes, we must not forget that he was an organist of no mean reputation. He played the organ at the first performance of Mendelssohn's *Elijah* at Birmingham, in 1846, in such a way as to secure the composer's congratulations and thanks. In 1843 he gave a recital at Christ Church, Newgate Street, before the King of Hanover, the programme consisting of selections from the works of Dr. John Bull. In 1840 we read of him giving a "performance" (still the old word) on the "New Grand Apollonicon Organ built by Messrs. Bevington," the programme consisting of various Operatic Overtures, Handelian Choruses, and a "Grand Fugue" by Seb. Bach. Prior to this, in 1842, he opened the organ in Great George Street Chapel, Liverpool, concerning which the Rev. J. Raffles wrote: "Mr. Gauntlett played to upwards of 12,000 persons in three days. His masterly execution of some of Bach's Pedal Fugues will never be forgotten. For massiveness, solemnity, and grandeur of effect, I have no recollection of anything comparable with his performance."

In the month of December, 1848, a notable recital was given at Hill's organ factory by Dr. Chipp (1823-1886), of Ely Cathedral, who played the whole of Mendelssohn's six Organ Sonatas from memory, in

addition to the playing of selections from Bach, Hesse, Handel, and Beethoven.

The name of Henry Smart recalls the fact that in 1862 a recital was given by that eminent organist and composer upon his renovated organ in the church of St. Luke's, Old Street, City, a recital which "greatly delighted the numerous organists and members of the congregation who were present." The programme included Bach's A minor Fugue, Mendelssohn's Pilgrim's March, Rossini's *Cujus Animam*, etc. Smart was largely responsible for the plans and specifications for the organ in the Leeds Town Hall, and, at the final completion of the instrument, he opened it, in conjunction with the late Dr. W. Spark, on April 7th, 1859. The recitals were described as "Two Public Performances," and that of Smart included, among other good things, Spohr's Overture to *Jessonda*, and Bach's C minor Fugue, as well as an extempore performance by Smart which has been described as "one of the most remarkable achievements of his many remarkable extemporaneous outpourings."

Unless we abandon the idea of writing an article and decide to perpetrate a pamphlet, we must bring our notices of celebrated recitals and recitalists to a speedy close. But no notice would be satisfactory which contained no allusion to that prince of organ-recitalists, W. T. Best (1826-1897), the greatest of all the past masters of English organ playing, and perhaps the greatest arranger of music for his particular instrument which the world has ever seen. For more than forty years Mr. Best was organist of St. George's Hall, Liverpool. His first recital in that building was given on May the 1st, 1855, and the programme on that occasion included Mendelssohn's Second Sonata, Rink's Flute Concerto, Handel's Sixth Concerto, Overtures by Weber and Mendelssohn, and the Andante from Beethoven's Septett, in addition to an extemporaneous performance. The audience numbered about 2,000 persons.

Of performances by living organists it would be invidious to say anything by way of comparison, but English organists are more than holding their own in this branch of musical performance which has done so much to popularise good music, and, by means of skilful arrangements artistically rendered, enabled a large number of people to hear and enjoy much good music to which they would otherwise have remained strangers. In these days of cheap editions and rapid engraving, extemporaneous performance is likely to suffer from lack of cultivation, but is it gratifying to note that amongst Continental organists M. Guilman still makes it a feature of his recitals, and who knows but that there may be quite a number of English organists who could excel in this direction did their modesty but allow them to make the attempt?

THE Wolverhampton Festival Choir took part in a concert at Queen's Hall on March 16th, and made a very good impression.

## Free Church Festival at Heywood.



ON Saturday evening, February 16th, 1901, was given at the Congregational Church, Heywood, a real feast of music, both sacred and secular, consisting principally of the music compiled for last year's N.C.U.

Festival at the Crystal Palace, interspersed with instrumental solos by prominent Free Church musicians, capable and talented artistes upon the violin, pianoforte, and organ.

His Worship the Mayor of Heywood, Mr. Councillor T. Popple, J.P., presided over the crowded assembly, and gave a short and very suitable address.

The festival began with part of the hymn, "Ye nations round the earth rejoice," to the tune "Pentecost," the congregation heartily joining the choir in rendering this opening hymn.

The anthem, "Arm, soldiers of the Lord" (Booth), followed, in which, as in several other selections, the pianoforte and organ were supplemented in accompanying the choir by two cornets and a baritone and euphonium, exceedingly well played by Messrs. Meredith and Duckworth and Messrs. Schofields, which most effectively added to the dignity and spirit of the compositions in which they took part.

The solos in "Who is this so weak and helpless?" (Minshall), were most expressively given by Misses Ashton and Messrs. T. Twelves and W. H. Jewell.

Perhaps the best item in point of attack and precision during the whole evening was Handel's chorus, "Gird on thy sword," though the anthem, "O sing to the Lord" (Kingston), with its beautifully sung solos by Miss Jewell and Mr. Binns, and Dudley Buck's Hymn to Music were also very splendid performances.

The quieter pieces, several of which were unaccompanied, served to exhibit the charming restraint of the carefully trained body of singers, and showed also the almost perfect phrasing and blending, which had been evidently secured only after long and persistent practice together. This was notably the case in the part song, "The Three Fishers" (Hullah); glee, "Moonlight" (Eaton Fanning); glee, "Lullaby of Life" (Leslie), and the glee, "Strike the Lyre" (Cooke), in which latter also the final verse was given with the utmost *verve*.

Vocal solos were also contributed by Mrs. J. H. Wall, "Entreat me not to leave thee" (Gounod) being given most tenderly and earnestly.

Miss E. Potts sang "Cloister Echoes," in which we were stirred to reverence by the tender and fresh tones of the young singer.

Mr. W. H. Jewell, junr., rendered "In Peril on the Sea" (Lane Frost), with its well-known refrain of the two last lines of the Hymn for those at Sea. Mr. Jewell, who is a clever son of the gifted organist, has a fine baritone voice, and most impressively declaimed the tuneful episode contained in the song.

Miss Ethel Robina Leech, of Preston, Associate of the Royal Manchester College of Music, gave a very finished and artistic rendering of the second and third movements of Mendelssohn's Concerto for the Violin, and still further delighted the audience with the "Ballade and Polonaise" (Vieuxtemps), exquisitely played with perfect expression and faultless execution; while the "Scotch Airs" (Poole) gave just the popular touch to her performance, which altogether was most highly appreciated and exceedingly enjoyed.

Mr. W. Wall played two pianoforte solos, "Invitation à la Valse" (Weber) and "Rhapsodie Hongroise" (Liszt), exhibiting in his performance executive ability and musicianly insight of an exceptional character, and his efforts richly merited the applause they called forth.

Mr. Bengel Ingham, A.R.C.O., who was chosen last year as solo organist at the Crystal Palace, still further enhanced his reputation by the masterly skill he displayed and the exceedingly able manner in which he manipulated the organ, both in his solos, "Sicilian Mariner's Hymn" (Lux), "Meditation" (Gottschalk), "Allegretto" (Hummel), and "Toccato" (Dubois), and by the sympathetic and resourceful accompaniments of the choruses and anthems.

The Festival was under the direction of Mr. W. H. Jewell, the organist and choirmaster of the church, who conducted throughout, and he cannot fail to be extremely gratified by the complete success which has rewarded his arduous efforts. It is only to be added that the Festival was thoroughly enjoyed by the large audience.

## London Free Methodist Musical Union.

UNDER the above auspices, a most successful performance of A. R. Gaul's sacred cantata, "Ruth," was given at "Manor" U.M.F.C., South Bermondsey, on Wednesday, Feb. 20th, 1901. The soloists were Miss Florence C. Bartlett, who filled the title rôle, Miss Violet Foot (Naomi), Miss Willingham (Orpah), and Mr. Chas. Broomhead (Boaz). All acquitted themselves creditably, and the rendering throughout went with a swing and precision that was

most enjoyable. The choir and orchestra numbered nearly 100. Mr. Sidney Duerr presided at the organ, and Mr. Fred. C. Lelliott conducted. An enthusiastic reception was in particular accorded to the "Wedding Chorus," and the Choir were obliged to repeat this finely written number.

The cantata was repeated on Saturday, Feb. 23rd, at Park Crescent U.M.F.C., Clapham, and on Monday, Feb. 25th, at "Brunswick," Deptford.

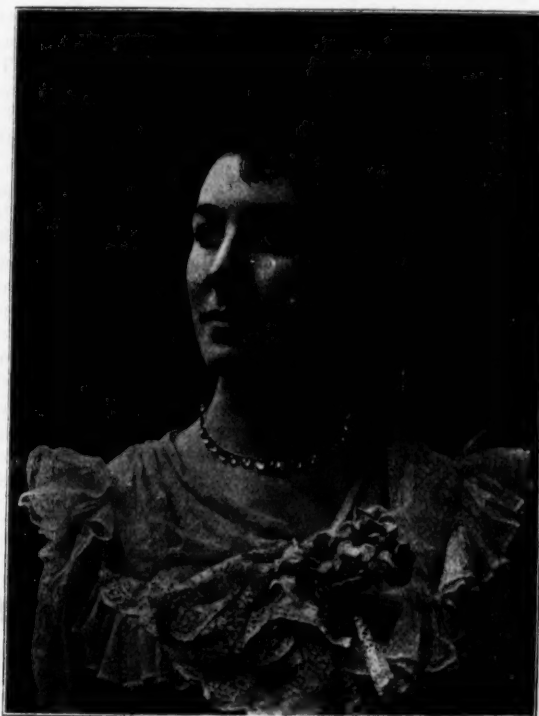
## Our Rising Singers.

MISS MARY MYERS.

ORATORIOS are not losing, but gaining, popularity among Nonconformists; and with a greater appreciation comes a fuller and more enlightened understanding. To a certain extent this healthy sign may be attributed to the fact that some of the most promising singers of the day are now being engaged as soloists in our churches. One of these is certainly Miss Mary Myers, endowed with a remarkably pure soprano voice, which has already been heard in many of England's largest towns. Miss Myers, who comes of a Nonconformist stock, being the daughter of the Rev. John Brown Myers, one of the Secretaries of the Baptist Missionary Society, has twice sung at the City Temple, and would seem likely to be in great demand at other sanctuaries.

The thorough training of the voice is nowadays an absolute *sine qua non*; in this respect Miss Mary Myers has been especially assiduous, and the result is very pleasing. For over three years she studied in London and Milan under Madame Della Valle, while before that she had gained medals for vocalisation and other musical subjects at the London Academy of Music. For oratorio work she has had the advantage of a course of special study with Mr. Henry J. Wood, the well-known conductor at the Queen's Hall. Then an important provincial tour followed with the Meister Glee Singers, whom Miss Myers accompanied as principal soprano, creating an excellent impression in many of the leading towns by the purity, sweetness, and exceptional range of her voice. In November of last year Miss Myers was seen on her own platform at Steinway Hall, London, assisted by such admittedly good artists as Miss Lucie Johnstone, Mr. Bantock

Pierpoint, and Signor Simonetti. Miss Myers is already a capable and versatile artist, her voice being well suited to oratorios, while her training



permits her rendering Leider and English ballads with notable effectiveness and understanding.

## North London Baptist Choirs Association.

THE second annual Festival was held at the Downs Baptist Church, Clapton, on Wednesday, March 6th, when a combined choir of 100 voices rendered an attractive and appreciative programme, under the conductorship of Mr. Arthur Berridge, with Mr. W. C. Webb, A.R.C.O., at the organ. There was a fair attendance, and a hearty welcome was extended to the choir by the pastor, Rev. James Mursell. Mr. W. C. Webb (organist of the Downs) contributed a short Recital before the service. He played with marked taste Smart's Grand Solemn March, "Two Sketches" by Schumann, and Lemare's Andantino in D Flat. "O God, our Help," was the opening hymn, and, sung to "St. Ann," formed an excellent commencement. Hopkins' "Te Deum" was sung, followed by Scripture reading

and "Now thank we all our God" (Nun Danket). Darnton's anthem, "I will sing of the mercies of the Lord for ever," was next sung, the quartette being taken by the Downs Choir. This fine anthem was much appreciated. Jamouneau's "O love the Lord" was specially good in the latter movement, but was well sung throughout. The conductor's anthem, "Thou art my God," was rendered with a will which spoke well for the admirable relationship existing between the choir and their leader, and was, moreover, a fine, straightforward piece of writing—effective, and not containing any great difficulty.

A splendid address was delivered by Rev. James Mursell, who said that he was sorry that the anthem in the usual Baptist service had not received a more

sympathetic study on the part of officials, especially as a well-rendered anthem was a very distinct help. The same might also be said regarding the Voluntary, and he deprecated the hard thoughts which he feared existed in some minds when the organist happened to play for three seconds after the last coin had been deposited. For his own part, he expected a blessing to all attendants at the services—Christian and non-Christian. Even a worldly-minded person could not fail in deriving help in trouble from such a hymn as "Art thou weary?" The speaker said he had no hesitation in claiming that music blessed and prepared the mind for the sowing of the Gospel seed in the hearts of the listeners.

We must have reverent singers, said Mr. Mursell. He had found, when in the North of England, that some choirs met for a short prayer before service, and he had found pleasure in taking part in such gatherings on more than one occasion. This helped immeasurably in assisting the choir and minister to approach their work in the same spirit. Congregations had not honoured the choirs as he would have liked. The best way to do this was to take part in the singing, and show their appreciation of the self-denying labours of the singers.

The service was continued by an excellently played collection voluntary (Wolstenholme's Canti-

lene in A Flat) by Mr. Arthur Cherry (organist of Woodberry Down). "Commonwealth" was next sung in fine style by the congregation, and was followed by a spirited rendering of Kingston's anthem, "O sing unto the Lord a new song." The solo was taken by Mr. Horace Hacker, who acquitted himself well. The semi-chorus was taken by the Downs Choir, and was sung with taste and precision, while the final fugal movement by the choir was one of the best pieces of work in the programme. Turner's "Sun of my soul" was a fitting conclusion to an excellently arranged and enjoyable service. Following the Benediction, Minshall's Vesper Hymn was rendered in a very devotional manner.

Much of the success of the gathering must be placed to the credit of the hard-working Secretary, Mr. H. S. Smets, whose efforts to consolidate the Baptist choirs of North London have been rewarded with a very fair measure of success, nine chapels sending contingents. Mr. W. C. Webb, A.R.C.O., proved invaluable at the organ, accompanying throughout in a helpful and sustaining, but not overpowering manner. Mr. Berridge's beat was all that could be desired—unmistakable in its steadiness.

The service was repeated at Salter's Hall Chapel on March 20th, with an address by the Rev. Jas. Smith.

## Echoes from the Churches.

*A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. F. J. Brown.*

### METROPOLITAN.

HAMPSTEAD.—On Tuesday evening, March 12th, Mendelssohn's motet, "Hear my Prayer," and Gaul's cantata, "Ruth," were rendered by the Wesley Guild Choir in the Wesleyan Church, Prince of Wales Road, under the conductorship of Mr. Hugh Williams. The soloist in the former was Miss Mabel Mead, a lady well known to Wesleyan audiences in the metropolis, who on this occasion, as always, acquitted herself admirably. In "Ruth" the part of Naomi was well sustained by Miss Dacre, while Miss Beckett, as the chief character of the piece, received an enthusiastic reception. In the pathetic "Entreat me not to leave thee," the bright and cheerful "Let me hie unto the field," and the more emotional "Past all knowledge is the kindness," she was uniformly good. Mr. Thorpe Bates was equally successful in the recitative and airs which fell to him in the character of Boaz, particularly, perhaps, in the air "Glory be to Thee, O Lord." The Misses Smith sang, very sweetly, the trio "Farewell," and two of them rendered, with similar satisfaction to the audience, the duet "With joyous heart." The choral parts throughout reflected the greatest credit on the choir, and on Mr. Williams, who had evidently devoted much trouble and talent to their training. It is no small matter for congratulation that a choir of young people, several

not accustomed to choral singing, should have performed their task with such sweetness, expression, and decision. All was good, but perhaps the chorus, "See the golden rays of morning," and the choral, "Nightfall," may be specially singled out for commendation. Before the more serious work of the evening commenced, Miss Crapnell sang "The Better Land"; Miss Napp, "O rest in the Lord"; Mr. Nobbs, the recitative air, "O daughter mine"; and Mr. Bates the always welcome "Nazareth," each song being most satisfactorily rendered. Mr. Watson Harding and Miss Reddan very ably presided throughout the evening at the organ and the piano respectively.

SOUTH KENSINGTON.—An excellent concert was given by the choir of Onslow Baptist Church on Thursday, March 14th, under the direction of Mr. Harold Ensoll. The choir was not very large, numbering under twenty, but they sang the numbers entrusted to them with great taste and refinement. Pinsuti's "There is music by the river," and Hutton's "Softly fall the shades of evening" were remarkably well done, and reflected great credit on the conductor. The soloists were Miss M. Knapp, who sang "The Promise of Life" with good tone and expression; Miss Katie Curtis, who gave "The Children's Home" and Rubenstein's "Voices of the Woods," winning an encore for the latter; Mr. G.

Sexton, who was well heard in "The Way of Peace" and "The Last Milestone," and who gave "Rocked in the Cradle of the Deep" in response to a well-deserved recall; and Mr. J. Ensoll, with "Life's Lullaby" and Molloy's ever-popular "To-morrow will be Friday," who also was deservedly recalled. The instrumental items were supplied by Miss Jessie Phillips, who played two pianoforte solos, and Mr. Allan Blackwood, who gave two selections on the violin. The proceeds of the concert go to the Organ Fund.

#### PROVINCIAL.

**BURNBANK, N.B.**—There was a special Service of Praise in the United Free Church on March 17th, under the direction of Mr. Albert J. Gray, the organist and choirmaster. The following were the soloists: Misses M. Cleat, Mackenzie, and Currie, and Mr. T. Marshall. An address on "Music, its Place and Influence in Church Worship," was given by the Rev. Robert Primrose.

**BURNLEY.**—On Saturday, March 2nd, a grand concert was given in the Lowerhouse Wesleyan School, by the Colne Road Wesleyan Chapel Prize Choir, consisting of songs, duets, quartets, and glees. The choir rendered in excellent tone and good taste the following pieces: Glees—"Eldorado" (Pinsuti); "It was a lover" (Bridge); "Jack and Jill" (Caldicott); "Moonlight" (Eaton Fanning; part-song, "Call John" (Caldicott). Excellent songs were given by Miss F. and Miss M. A. Collinge, Mr. Barker, Mr. Tom Robinson, Mr. R. Daniels. A special word of praise is due to Miss F. Collinge for a beautiful rendering of Bishop's song, "Tell me my heart," and to Mr. T. Robinson for a fine, artistic rendering of Newton's song, "Ailsa Mine." The audience thoroughly enjoyed the treat, encores being demanded for almost every item on the programme. The concert was voted the best ever given in the village. On Sunday evening, March 3rd, the same choir gave a sacred concert in the Mechanics' Hall, before an audience of about 1,500 people. Mr. G. Duxbury presided. The choir sang the following compositions in the most creditable manner, the beautiful blend, expression, and light and shade being very effective. Choral hymn, "Lead, kindly Light" (Sullivan); anthem, "God, that madest earth and Heaven" (Naylor); "Jesu, priceless treasure" (Roberts); solo and chorus, "Woe to the shepherds" (Elgar); "O come before His presence" (Martin). Solos were rendered in an acceptable manner by Misses F. and M. A. Collinge, Miss A. Baldwin, and Mrs. Barker, Mr. Herbert Lee, Mr. Tom Robinson, who received a very enthusiastic encore for an expressive rendering of Gounod's well-known song, "For ever with the Lord." Mr. Dan Duxbury conducted, and Mr. Herbert Rycroft, A.R.A.M., accompanied in a most praiseworthy manner, at both concerts.

**EASTBOURNE.**—A new two-manual organ, built by Messrs. Morgan and Smith, of Brighton, in the Baptist Church, was opened by Mr. E. Minshall on the 13th ulto. There was a large audience. Unfortunately a persistent ciphering somewhat marred the proceedings. The vocalists were Miss Davison, who gave a very tasteful rendering of "Like as the Hart" (Allitsen), and "He shall feed His flock" (Handel), and Mr. J. T. Parsons, who delighted the audience with "Waft her, Angels" (Handel) and "In native worth" (Haydn).

**HYTHE.**—A concert was given in the Institute on March 20th by the Wesleyan Choir, largely reinforced by the members of the Folkestone N.C.U., the proceeds being devoted to the Wesleyan Church Building Fund. Unfortunately, the day was about the worst experienced this winter, and this had the effect of making the audience select rather than numerous. The choruses, anthems, and part songs were very creditably sung, accompanied by an efficient string band, led by Mr. R. A. Stace. The soloists were Misses Linda Newall, Heron, Page, Moody, Dodd, and Mr. Wilkins, all of whom were in good voice and sang with much taste and expression. Mr. Stace played a violin solo in excellent style, and was joined by Misses Hilda Grace and Florence Kentfield in a violin trio, which was much enjoyed. Mrs. Walton presided at the piano, and Mr. E. Minshall conducted.

**OAKWORTH, NEAR KEIGHLEY.**—On Saturday and Sunday, Feb. 23rd and 24th, the Annual Choir Festival was held, when the Choir and friends performed Dr. Armes' "St. John the Evangelist." The choruses were rendered with commendable taste, especially "Hereby we know" and "We have seen and do testify." The principals were Madame Sadler-Fogg, Miss Kay, Mr. William Wild, and Mr. H. Brown, all of whom acquitted themselves well. Madame Sadler-Fogg was in fine form when singing "These are they." The air, "I was in the spirit," was sung by Mr. Wild in real artistic style. Mr. Brown received a well-merited applause for "Behold, He cometh." A short miscellaneous programme brought a splendid concert to a close. On Sunday, Rev. C. S. Ball preached two appropriate sermons, which were listened to with rapt attention. A musical service was given in the afternoon by the Choir, and the large crowd which assembled testify to the popularity of these services. The Choir sang "List, the cherubic host" (Gaul), "Thou wilt keep him" (Williams), "Just Judge of Heaven" (Garrett), "O come and behold" (Longhurst). The principals were all present on the Sunday, and rendered solos to the delight of the large audiences.

**ROCHDALE.**—The annual Choir Festival was held in the Primitive Methodist Chapel, Smith Street, on Sunday, February 17th, 1901. In the afternoon an excellent address on "Music and its Great Influence" was given by Mr. Samuel Clegg. Madame Goodall, of Leeds, charmed the congregation in the songs, "The Holy City" and "Come unto Me," which she sang with deep religious feeling. She and Miss Alice Taylor (contralto) sang the solos in the anthem, "Hark, hark, my soul" (Shelley), which was admirably rendered by the choir. Mr. Frith, of Oldham, though suffering from a severe cold, sang "Ye people" and "If with all your hearts" ("Elijah"), and "The light of the world," in a very efficient manner. The choir gave with good taste and expression the anthems, "O worship the Lord," "He watching over Israel" ("Elijah"), "He that shall endure" ("Elijah"). In the evening an eloquent address was given by Mr. R. Hilton on musical expression and the valuable assistance of choir singing in chapels. Madame Goodall sang "Hear my Prayer" (Mendelssohn), the chorus parts being well sustained by the choir. She also gave a beautiful rendering of "Hear ye, Israel," followed by the chorus, "Be not afraid" ("Elijah"), in which the choir showed remarkable attack and precision. They also gave a good rendering of "I Heard the Voice" (Minshall), the solos being exceedingly well sung by

Miss Blakey, Miss P. B. Smith, and Mr. Broadbent. Mr. Frith was again heard to advantage in the songs, "The Pilgrim" and "Angel Land." Mr. Jas. Whitehead, the organist, accompanied the solos and choruses in a praiseworthy manner. The choir, under the efficient leadership of Mr. H. H. Brearley, sang with much expression, fully maintaining their good reputation.

**TORQUAY.**—On Sunday, March 17th, at the services in Belgrave Congregational Church, special music was rendered by the choir, under the direction of the organist and choirmaster, Dr. Orlando A. Mansfield, on the occasion of the offertory being devoted to the Choir Fund. In the morning the service was Garrett in F, and in the evening the Magnificat and Nunc Dimittis from the same service were sung. The anthem during the morning offertory was Macfarren's "O, how amiable," and in the evening the same composer's "They that put their trust." As introductory voluntaries, Dr. Mansfield played Silas's Andante in D and a Quasi Pastorale of his own composition, his concluding voluntaries being the first and last movements of Mendelssohn's Fourth Sonata. — On Wednesday, March 13th, the annual choir supper was held in the Belgrave Lecture Hall, about forty members sitting down to an exquisitely prepared table. During the evening various games were indulged in, and at the close of the supper short speeches were made by Mr. J. Redmore, the Choir Secretary, by various members of the choir, by Dr. Mansfield, and by the pastor, the Rev. J. Charteris Johnston. A special welcome was accorded Mr. Stevens, who has just returned from South Africa, having volunteered for ambulance work; and a handsome framed engraving was presented to Miss F. Rogers as a wedding present.

**WINDSOR.**—On Wednesday, March 13th, the choir of Victoria Street Baptist Church gave a capital rendering of T. Mee Pattison's cantata, "The New Jerusalem" to a large and appreciative audience. The choir acquitted itself admirably under the conductorship of Mr. W. Baxter, the able and painstaking choirmaster, while Mr. W. Jones played the organ accompaniments with excellent taste and ability. The various solos, duets, etc., were all undertaken by members of the choir, whose efforts were much appreciated and enjoyed. A collection was taken at the close in aid of the choir fund.

#### COLONIAL.

**TORONTO.**—The Choir of College Street Presbyterian Church, recently reorganised and enlarged under the leadership of Mr. Arthur H. Greene, and now consisting of forty-five voices, gave their first concert in the lecture hall of the church on 29th January last. Miss K. Cameron sang "Auld Robin Gray," Miss S. Willard rendered "The Brook," Miss M. Carruthers gave a Scottish song, "Jamie." The College Street Quartette sang "Swanee Ribber," as arranged by Mr. A. Berridge. The Choir sang S. McBurney's "Forward gaily together," C. Simper's "Walk about Zion," and Mendelssohn's "Departure." Mr. J. Copeland, violinist, rendered "The Mocking Bird," and a selection from "The Caliph of Baghdad." Miss Alexandrina Ramsay, elocutionist, rendered "Next Morning," and "The Sermon Taster," from Ian Maclaren's "Bonnie Brier Bush." The lecture hall was crowded, and the concert enjoyed by all.

### Rochdale Wesley Circuit Choir Union.

THE Inaugural Festival of this new Union was held in Wesley Chapel, Castlemere Street, on March 16th, and passed off with much success. The combined choirs numbered about 180 voices, and under the able conductorship of Mr. W. Townsend they acquitted themselves admirably. The choral items included "Sing unto God" (Handel), "O Gladsome Light" (Sullivan), "Sing, O Heavens" (Sullivan), "Hark, hark, my soul" (Shelley), "Hallelujah" (Beethoven). "Sing unto God" was characterised by the decisive attack on the part of the altos, the run being rendered particularly clearly, and the good opening evidently produced a feeling of confidence in the other singers. Perhaps the choral piece of the evening was "Hark, hark, my soul" (Shelley). The combination of solo with choral and organ accompaniment was, to use a term expressed by one of the audience, "simply delightful."

"Sing, O Heavens" (Sullivan) and "Hallelujah" (Beethoven) are pieces calculated to test the qualities of any choir, especially so in the case of a combination of village choirs, but the singers rose to the occasion.

As soprano vocalist, Madame Louie Fidler fully justified the committee in their selection. She won the appreciation of the audience at once, an appreciation which gathered in force in her every effort. Miss Maud Clay was successful in the contralto solo in "Hark, hark, my soul," and "The Lost Chord." Mr. Fred Dawson also gave a very creditable rendering of "Ye people" and "If with all your hearts."

A word of special praise is due to Mr. Frank Evans for his skilful manipulation of the organ. A large amount of work fell to his lot, but from first to last he was equal to the demand made upon him. He was very tasteful in his accompaniments of the solos, and was compelled to acknowledge the repeated applause for his performance of Guilman's Grand Chorus in D Major.

The hymn, "Sun of my Soul," sung to "Whitburn," followed by prayer and benediction, brought a most successful festival to a close.

### Staccato Notes.

THE executors of the will, dated January 25th, 1901, of Dr. Edward John Hopkins are Mr. Robert John Coombs and Mr. William Sharratt. The testator bequeathed his Jubilee silver tea service and Jubilee photograph book, the silver inkstand given to him by Canon Ainger, and his diploma as a doctor of music, to his daughter Sarah Augusta, and to her and his daughter Annie Margretta Marris such furniture as they may choose. He bequeathed to the executors of his will £25 each, and he left the residue of his property in trust for his said two daughters for life, and, subject to their life interest, for his grand-daughter, Constance Nellie Marris. Dr. Hopkins' estate has been valued at £4,332 gross and £3,792 net.

MANUEL GARCIA, the well-known teacher, was ninety-six years of age on the 17th ult. He still has a few pupils.

THE *Referee* says that among the things we want in the new century are—That the Albert Hall be removed to Leicester Square; that the R.A.M. be

blown up and new premises built; that analytical programmes be ready at the same time as the tickets for the concert; that no concert tickets shall cost more than 5s.; that there shall be no tuning-up in the concert-room, and no applause between movements of a continuous work; that an Act be passed to prevent ladies from singing tenor love-songs; that at least two pieces by British composers be included in every concert; that another composer as good as Sir Arthur Sullivan come forward.

PETER BENOIT, the Flemish musician, died last month. Some of his compositions have been heard in England, but they did not meet with great success.

## To Correspondents.

F. J. B.—We do not like the self-balancing Swell pedal. We think you would be wise *not* to have one.

J. T.—*The Organist's Magazine of Voluntaries* contains many hymn tunes with variations for the organ.

ORGANIST.—The specification is on the whole a good one. We should like the Open Diapason on the Swell to be carried right through. You certainly ought to have three composition pedals to both Great and Swell.

WESLEYAN.—We believe the new Hymnal is not yet advanced sufficiently for tunes to be sent in. We have not heard of the appointment of the Musical Editor.

The following are thanked for their communications:—S. D. (Spalding), W. F. (Wrexham), J. S. M. (Edinburgh), E. C. D. (Hereford), W. F. (Cardiff), E. G. (Chester), R. M. (Cork), W. J. (Thirsk), E. A. (Sunderland), J. N. W. (Inverness), T. T. (Bala), D. M. (Falmouth).

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*Love's Litanies.* Seven Songs by Arnold Grieg. 1s. Seven dainty little songs.

*Music and the Higher Life.* By W. H. Jude. No. 50, "Children of the Heavenly King," is really a treble solo. No. 51, "Jerusalem the Golden," is a somewhat elaborate anthem, containing much variety.

C. WOOLHOUSE, 174, WARDOUR STREET, W.

*Poppies in the Corn.* Cantata, by Alex. S. Beaumont. 1s. This is a new and enlarged edition of this popular pastoral cantata for soprano and chorus. We can commend it.

MARRIOTT AND WILLIAMS, 92, GREAT PORTLAND STREET, W.

*Catechism of the Rudiments of Music.* By Newton Robinson. Three Parts. 6d. each. This catechism is intended chiefly for students of the piano, American organ, and harmonium. Besides giving concisely and plainly instructions common to all three instruments, it gives information concerning each of them. Very useful little books of their kind.

## Accidentals.

A TIMBER merchant was sitting in his office one day, musing sadly over the general depression in trade, when a quiet-looking young man entered.

"Do you sell beechwood?" asked the stranger.

"Yes, sir," replied the timber man, rising with alacrity, and hoping devoutly to book a large order; "we can supply it either in the log or the plank."

"Oh, I don't want as much as that," said the young man, shifting his feet uneasily. "I just want a bit for a fiddle-bridge."

LAWYER (in breach of promise case)—"The plaintiff says you kissed her continually when you called on her."

Defendant—"Well, I don't deny it; but I did it in self-defence."

Lawyer—"How's that?"

Defendant—"It was the only way I could keep her from singing."

THE long, solemn gentleman with the piercing eyes tapped gently on the shoulder of the encore fiend in front of him.

"Allow me to present you," said he, handing the applauder a small paper package.

"What does this mean?" asked the recipient, wrathfully, as he opened the package and found about four shillings in pence and halfpence.

"It means this," replied the solemn gentleman. "I have noticed your earnest efforts to have everything twice. Therefore, I have taken up this small collection in order that you may come to-morrow, instead of trying to get your two performances in one evening."

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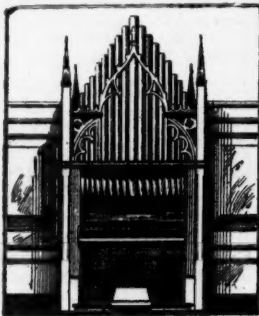
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